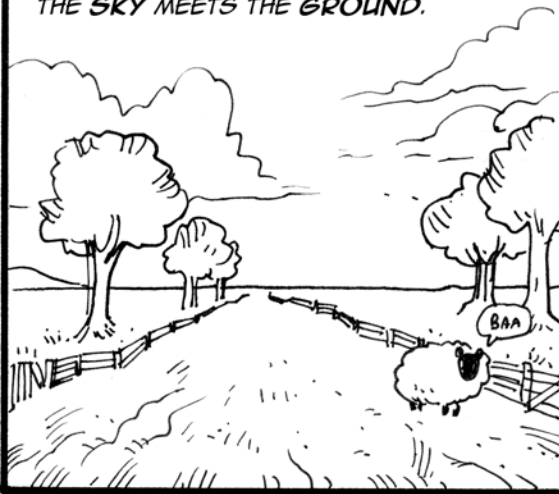


WHEN IT COMES TO PERSPECTIVE,
I THINK THE SINGLE MOST IMPORTANT
CONCEPT FOR COMIC ARTISTS IS
THE HORIZON LINE.



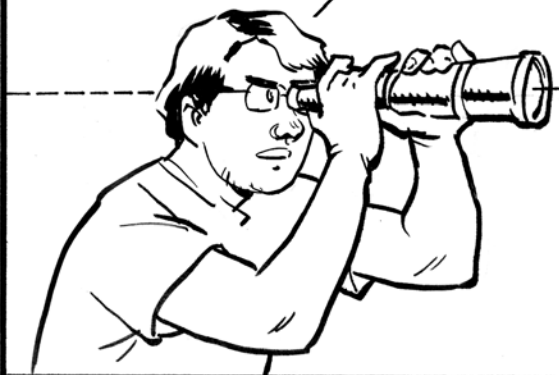
SO WHAT'S THE HORIZON? WHEN
YOU'RE OUTDOORS, IT'S WHERE
THE SKY MEETS THE GROUND.



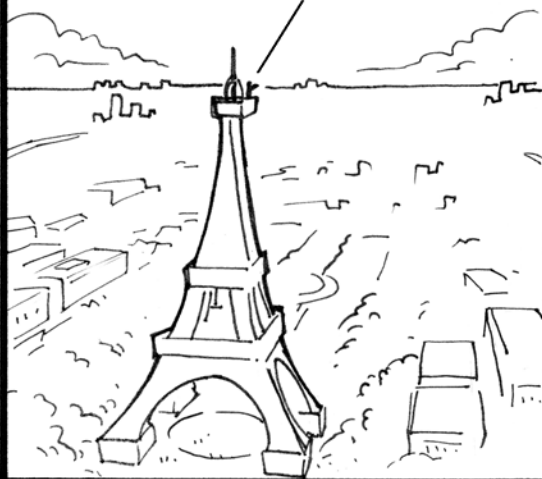
...OR THE WATER, IF
YOU HAPPEN TO BE
LOOKING AT THE SEA.



THE HORIZON ALWAYS LINES UP WITH
THE EYE LEVEL OF THE **OBSERVER**,
WHETHER OR NOT THEY'RE SHOWN
IN THE ACTUAL PICTURE.

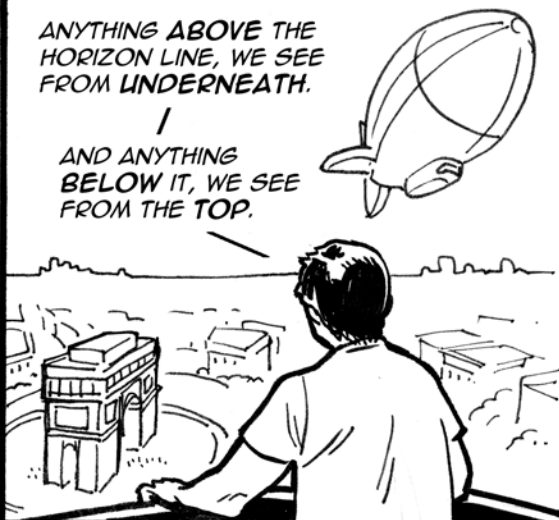


...AND NO MATTER HOW HIGH UP THEY ARE.



ANYTHING ABOVE THE
HORIZON LINE, WE SEE
FROM UNDERNEATH.

AND ANYTHING
BELOW IT, WE SEE
FROM THE TOP.



THERE ARE SOME COOL THINGS WE CAN DO WITH OUR HORIZON LINE.

FOR STARTERS, WE CAN USE IT TO DRAW VANISHING POINTS.

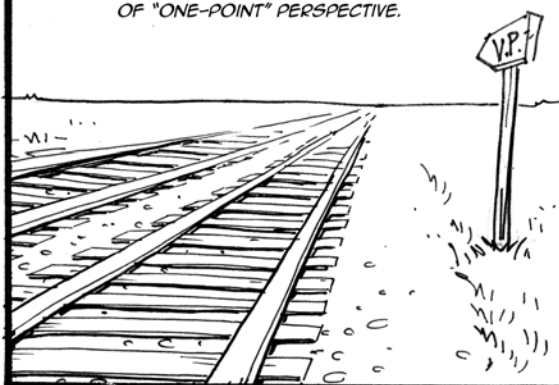


ANY SET OF PARALLEL LINES--
TRAIN TRACKS SEEM TO BE THE
MOST POPULAR EXAMPLE--



...WILL APPEAR TO **CONVERGE** AS
THEY CONTINUE INTO THE DISTANCE,
FINALLY MEETING AT A SO-CALLED
"VANISHING POINT" ON THE HORIZON.

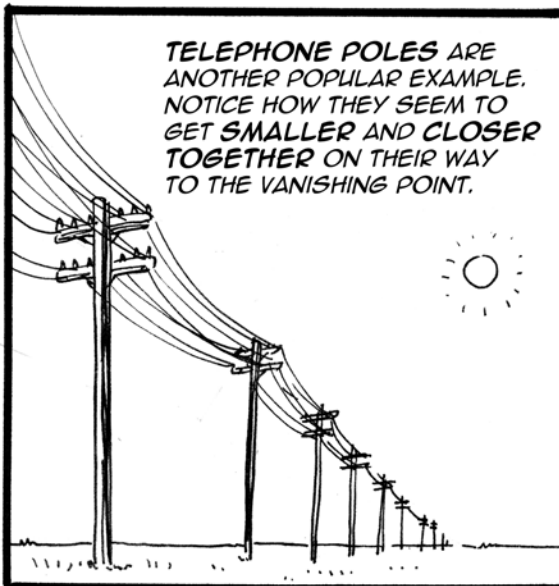
THIS IS THE SIMPLEST TYPE
OF "ONE-POINT" PERSPECTIVE.



THE SAME GOES FOR, LET'S SEE...
TRUCK CONVOYS! AND INFINITELY
LONG BRICK WALLS!



TELEPHONE POLES ARE
ANOTHER POPULAR EXAMPLE.
NOTICE HOW THEY SEEM TO
GET **SMALLER** AND **CLOSER**
TOGETHER ON THEIR WAY
TO THE VANISHING POINT.

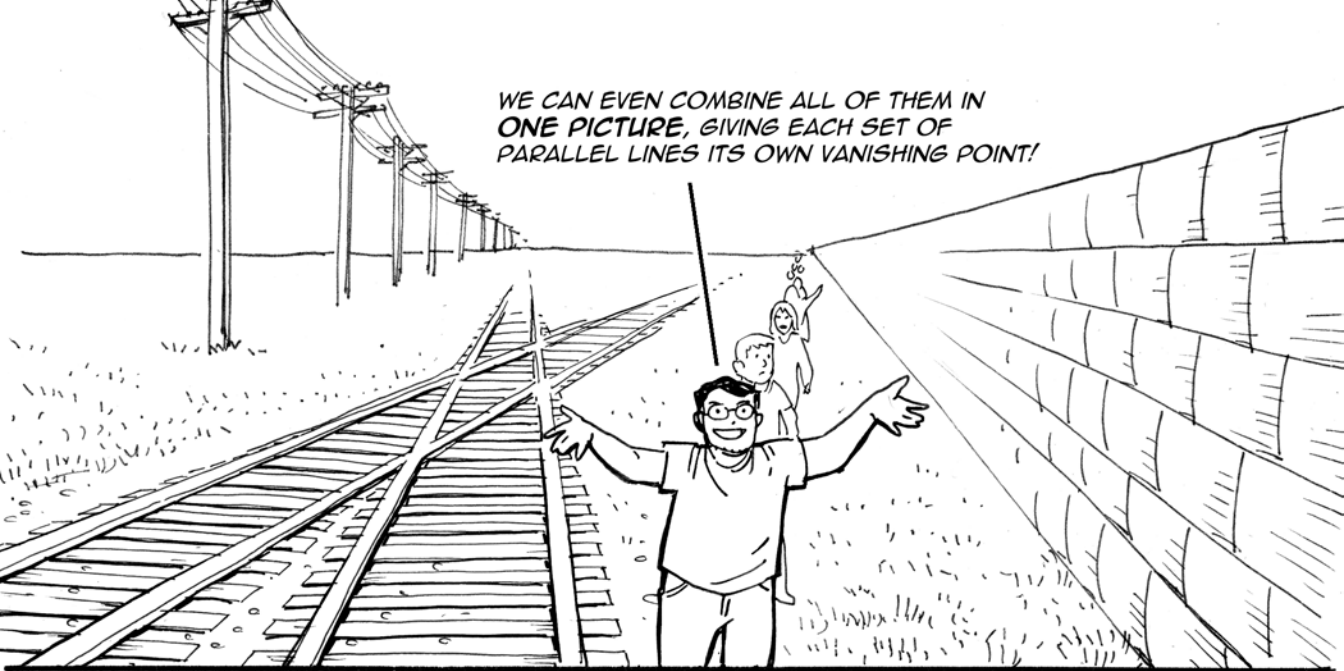


ONE MORE EXAMPLE:
A LINE OF PEOPLE!

HEY, WE'RE ALL THE
SAME HEIGHT! WHAT
ARE THE ODDS?!



WE CAN EVEN COMBINE ALL OF THEM IN
ONE PICTURE, GIVING EACH SET OF
PARALLEL LINES ITS OWN VANISHING POINT!

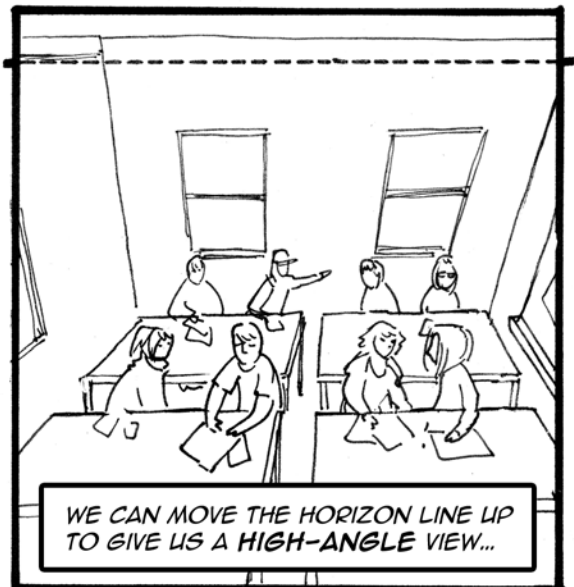


EVERY INDOOR SCENE HAS ITS
OWN HORIZON LINE, TOO...

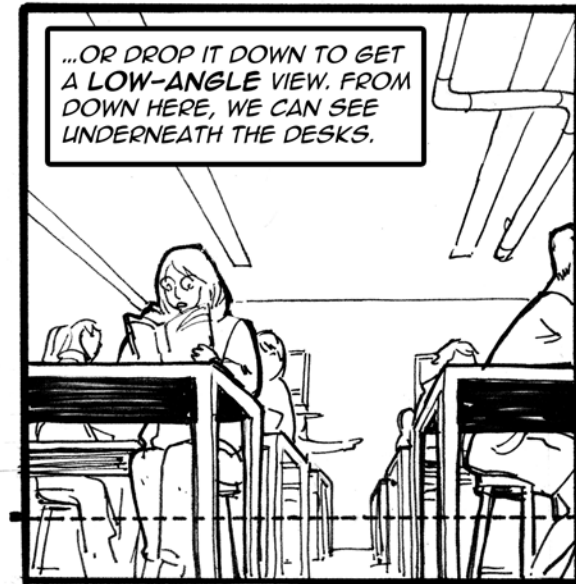


EVEN IF WE CAN'T SEE IT.

WE CAN MOVE THE HORIZON LINE UP
TO GIVE US A HIGH-ANGLE VIEW...



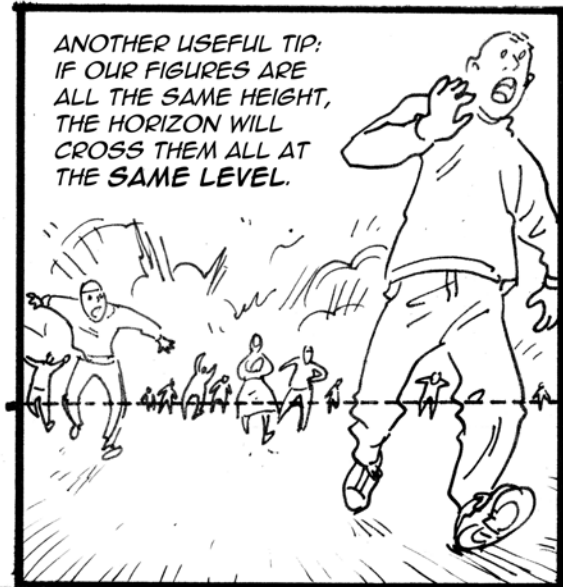
...OR DROP IT DOWN TO GET
A LOW-ANGLE VIEW. FROM
DOWN HERE, WE CAN SEE
UNDERNEATH THE DESKS.



WE CAN MAKE ANY CRAZY INTERIOR
LOOK FAIRLY PLAUSIBLE, IF WE JUST
DRAW A HORIZON LINE AND START
PUTTING VANISHING POINTS ON IT!



ANOTHER USEFUL TIP:
IF OUR FIGURES ARE
ALL THE SAME HEIGHT,
THE HORIZON WILL
CROSS THEM ALL AT
THE SAME LEVEL.



WHETHER THAT'S
EYE LEVEL...

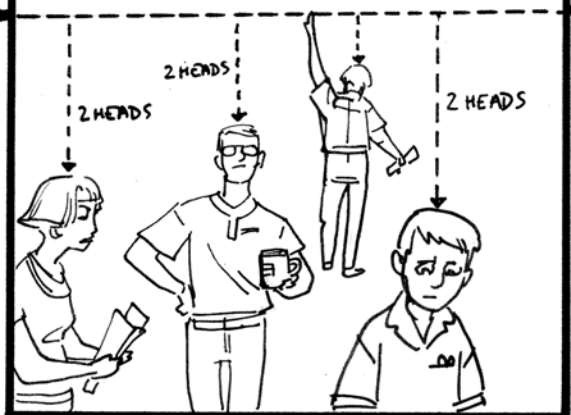


...OR WAIST LEVEL, OR WHATEVER.



AND IF THE HORIZON LINE IS OVER THEIR
HEADS, WE CAN "HANG" THEM FROM IT
JUST LIKE PUPPETS ON A STRING.

NOTE THAT THE LENGTH OF THIS "STRING"
SHOULD BE IN PROPORTION TO THE FIGURES.



ANYTHING ELSE WE WANT TO INCLUDE,
WE CAN JUST DRAW IN PROPORTION
TO OUR PEOPLE!



NOTE: THERE'S SOME MORE DISCUSSION OF THIS TOPIC
ON THE LAST PAGE OF OUR ANDREW LOOMIS HANDOUT.

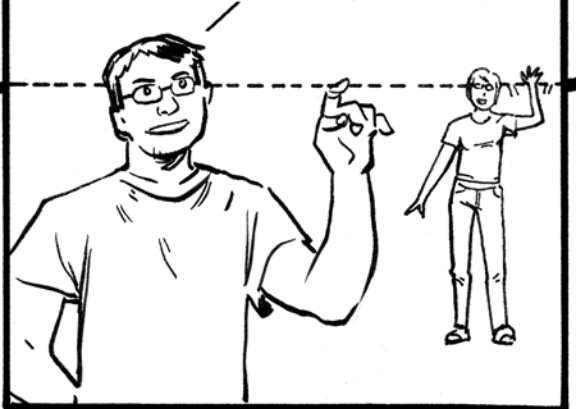
I'VE RECRUITED JULIE TO HELP ME WITH THIS NEXT BIT!

AS YOU MAY RECALL, A SITTING FIGURE IS ABOUT **SIX HEADS** HIGH.

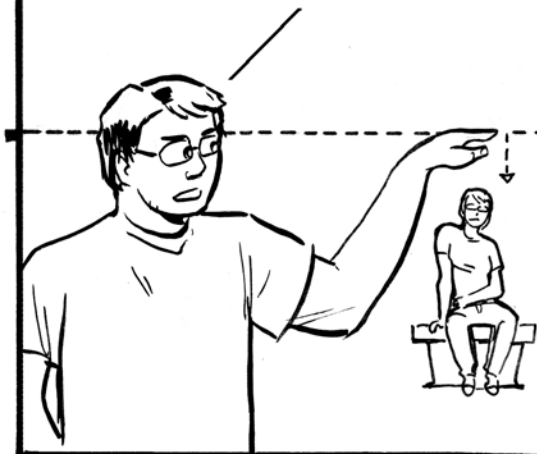


SO LET'S DRAW A HORIZON LINE... HM, MAYBE RIGHT ABOUT HERE.

THEN WE'LL PUT JULIE OVER THERE IN THE DISTANCE.

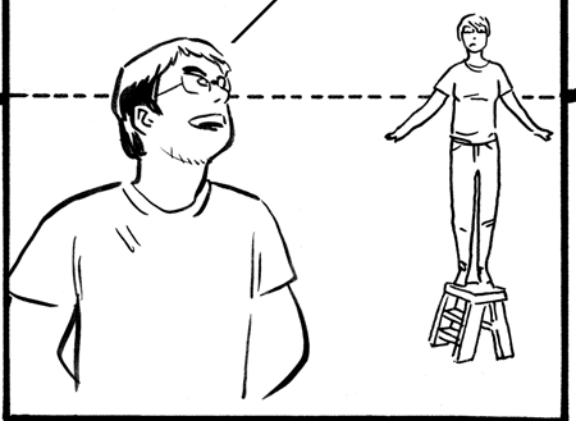


NOW WE CAN JUST DROP DOWN TWO HEADS TO FIND HER HEIGHT IN SITTING POSITION: $8 - 2 = 6$!



OR WE CAN MOVE HER UP A BIT, AND PUT HER ON A STEPLADDER!'

THIS LADDER LOOKS ABOUT TWO HEADS HIGH. THAT'S ROUGHLY 18 INCHES, OR ONE CUBIT!



SINCE WE HAVE A HORIZON LINE, LET'S JUST GO AHEAD AND MAKE UP A WHOLE ROOM.



FOR COMICS, YOU MIGHT WANT TO START BY DECIDING WHERE YOU WANT YOUR PEOPLE. THEN FIGURE OUT WHERE THE HORIZON LINE IS, AND USE THAT TO DRAW IN EVERYTHING ELSE!



FINALLY, LET'S LOOK AT SOME OTHER
WAYS WE CAN SUGGEST SPACE AND
DEPTH IN OUR COMICS PANELS.

OVERLAPPING IS ALWAYS
A HANDY TRICK! HA HA.



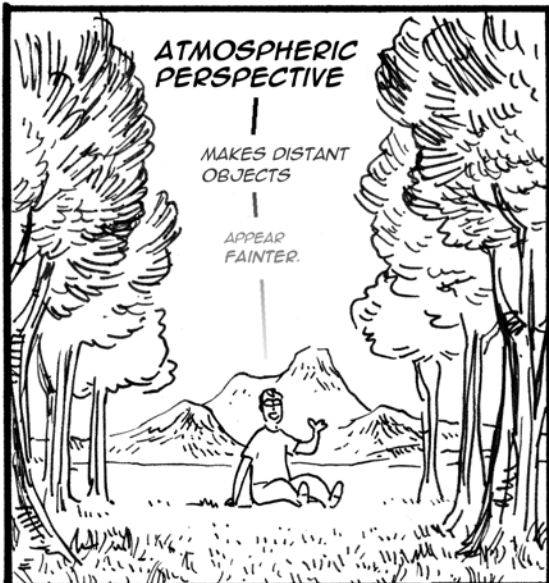
AND OF COURSE, THERE'S
FORESHORTENING! OOF!



ATMOSPHERIC
PERSPECTIVE

MAKES DISTANT
OBJECTS

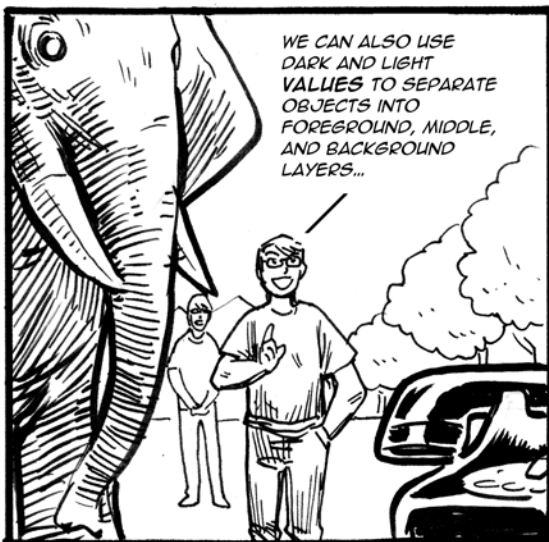
APPEAR
FAINTER.



WHEN WE'RE INKING,
WE CAN CREATE A
SIMILAR EFFECT WITH
HEAVIER AND LIGHTER
LINE WEIGHTS.



WE CAN ALSO USE
DARK AND LIGHT
VALUES TO SEPARATE
OBJECTS INTO
FOREGROUND, MIDDLE,
AND BACKGROUND
LAYERS...



...LIKE SCENERY FLATS
IN A STAGE PLAY!

